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world of art and are beginning to see their way clear to accomplishment. It is eager to secure the best lecturers for the coming season and is lying in wait, as it were, for any who may venture within their territory—that is within a radius of five hundred miles. Mr. Birge Harrison, who will be in St. Paul in February, has already been secured and the movements of Prof. John C. Van Dyke, Mr. Arthur W. Dow, and Mr. John Quincy Adams are being followed, it is announced, with hopeful interest.

EXHIBITION AT  
SKOWHEGAN,  
MAINE

At the autumn meeting of the Maine Federation of Women's Clubs a loan exhibition of art was held under the direction of Mrs. Fred P. Abbott, Chairman of the Literature and Art Committee, in the Public Library at Skowhegan. The entire top floor of the Library was given over to the display. The rooms were well lighted and the walls agreeably tinted. Choice Oriental and Navajo rugs and table covers of good color and design were lent for the occasion and bunches of Japanese lilies from friendly gardens added to the galleries a touch of charm. Seventy-four pictures in all were shown—paintings by Mr. Charles H. Sherman, Miss Louise Gurnee, Miss Zaidee Morrison, and Mr. John T. Wood, and a collection of etchings by Whistler, Haden, Bacher, Lalanne, and Appian, lent by Frederick Keppel and Company. Mr. Sherman's paintings, eighteen in number, were the past season's sketches made in the neighborhood of Kennebunkport, and a more pleasing group would have been hard to find. Miss Louise Gurnee's paintings were typical Maine coast scenes, full of strength and movement. Her chalk drawings, six in all, were of windswept headlands, gnarled old savins and stunted pines, interesting and well interpreted. Mr. John T. Wood, of Portland, sent two delightful pictures; one of woods in winter and the other of a marsh ruddy with autumn coloring. Miss Zaidee Morrison's portraits in oil and pastel were most charming, especially one of her brother, Donald, a violinist. Many visitors attended

the exhibition and numerous expressions of appreciation were heard. It is hoped that similar exhibitions will be made a regular feature of the annual "Federation Week."

## IN THE MAGAZINES

For a number of years Timothy Cole has devoted his time to engraving on wood famous paintings in foreign galleries. Significant of the increasing wealth of this country in art treasures is the fact that he has lately begun a series of engravings of masterpieces in American galleries, the first of which, Rembrandt's portrait of Saskia, in the P. A. B. Widener collection, is reproduced in the November number of the *Century*. In the same issue of this magazine is a reproduction in tint of "The Buccaneers," by Frederick J. Waugh, and an article of somewhat comprehensive scope on "The Awakening of the West in Art." To "The Field of Art" in the November *Scribner's* Royal Cortissoz contributes a short essay on "Some Wild Beasts Sculptured by A. Phimister Proctor." The *Architectural Record* publishes in its current issue an illustrated article by Peter B. Wight, on Lorado Taft's project for the adornment of the "Midway Plaisance" with sculpture. Mr. Taft's plan is to establish a permanent "Court of Honor," and the scheme of sculptural adornment which he has presented in sketch models is exceedingly impressive. The themes treated are imaginative and far from usual; the effect assured makes for grandeur and beauty. The opening article in the *International Studio* is an appreciation of the work of John C. Johansen, painter, by Arthur Hoeber. To the same magazine Florence N. Levy contributes an article on "Frederic Crowninshield; a Many-sided Artist." The color reproductions in the English section, both of paintings and Japanese designs, are uncommonly good. In another British publication, *T. P.'s Magazine*, for October, are printed two capital articles on art; one by Redeagle on Gordon

Craig's efforts to transform the scenic art of the theater, and the other on "Pictures for Pence, and How to Hang Them," by an anonymous writer.

## BOOK REVIEWS

A HISTORY OF JAPANESE COLOR-PRINTS, BY W. VON SEIDLITZ, TRANSLATED BY ANNE HEARD DYER AND GRACE TRIPLER. J. B. Lippincott Company, Philadelphia, Publishers. Price \$6.50 net.

With characteristic German thoroughness the author of this attractive book has assembled all the material heretofore published on the subject, searched out information from all other available sources, and finally gathered all the learning thus acquired into a coherent whole. Like Mr. Fenollosa he takes the Japanese point of view, and upon the Fenollosa Catalogue he has relied in his descriptions of the development of Japanese color-printing and the characteristics of the individual artists. The book primarily is a guide and not a compendium. It is, however, very informing. The text, furthermore, is accompanied by numerous illustrations which greatly enhance its value. There are over one hundred full-page reproductions of the works of the most famous masters of the Ukiyoye, fifteen of which are in color. As the writer says, Japanese art has, within the past quarter of a century, become an element in our culture, supplying certain needs of our age and making distinctly for progress. It should, therefore, not only invite our interest but demand our attention. To present knowledge on this subject this book makes valuable contribution.

LANDSCAPE AND FIGURE COMPOSITION, BY SADAKICHI HARTMANN (Sidney Allan), Baker and Taylor Company, New York, Publishers. Price \$3.00.

It is impossible to reduce art to a science, but there are certain fundamental principles which are demonstrable. These Mr. Hartmann sets forth in this little volume, the chapters of which were originally published periodi-

cally in *The Photographic Times*. It is the photographer to whom the teaching is directly addressed, but to the average art student it should be welcome. Too often, art is thought to be almost accidental, and its criticism arbitrary. The error of such belief Mr. Hartmann makes manifest, explaining simple rules of composition, and illustrating his teaching by actual examples. The pages abound in reproductions of famous paintings and of original photographs. That many works by American painters have been used is notable. For classes studying the history of art a survey of this book will be found helpful.

NATURE DRAWING FROM VARIOUS POINTS OF VIEW, EDITED BY HENRY TURNER BAILEY, Published by the Davis Press, Worcester, Mass. Price \$1.50.

With one exception the papers brought together in this little book were written originally for *The School Arts Book* and published in that magazine during its first eight years. They are by such well-known writers and educators as Walter Sargent, James Hall, Fred H. Daniels, Henry Turner Bailey, and others. Each presents his own viewpoint, but all are apparently in agreement as to the importance of nature drawing, and as to the best method to be pursued. The spirit of the teaching is embodied in the following paragraph:

"It is not possible to achieve anything of real value in composition until one knows the difference between a good line and a bad one, between a beautiful form and an ugly one, between a distinguished arrangement and one that is commonplace. Sensitiveness to all these things is developed through frequent contact with the fine and through practice." The influence Japanese art has exerted upon nature drawing in our schools today is patently manifested in the illustrations in this book. While a "handbook for teachers" this little volume is truly "a guide to the lover of wayside things, who would know them better and find in their beauty the elements of beautiful decoration."